WOMEN ON THE MOVE:
AN EXHIBITION OF TRAVEL BOOKS

Exhibition and Catalogue by

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WOMEN ON THE MOVE:
AN EXHIBITION OF TRAVEL BOOKS

Loryl MacDonald,
Director of the Thomas Fisher Rare Book Library

A class visit in April 2015 to the Thomas Fisher Rare Book Library was the genesis of this exhibition. The seminar, organized by Deborah Whiteman, Head of Rare Books and Special Collections (2013–2017), and Ksenya Kiebuzinski, Head, Petro Jacyk Central & East European Resource Centre, included a selection of travel books by women. Deborah loved the subject of women travellers and, with Ksenya, proposed an exhibition to showcase the Fisher's collections in this area. Sadly, Deborah passed away in 2018 before the idea of this exhibition became a reality.

In *Women on the Move: An Exhibition of Travel Books*, curators Ksenya Kiebuzinski, Elizabeth Ridolfo, and David Fernández reflect on how women travellers crafted narratives of their journeys. The format of the catalogue is an ode to the travel guides and maps of the past. Each section offers a vision of women on the move along with their books. In the first, Ksenya examines women's narrative voices and personal agency through travel. In the second, Liz investigates ideas of gender and material culture. In the third, David considers ideas of movement in a selection of Latin American travel stories from the sixteenth century to the present.

I thank Janet Dewan and Barbara Tangney for their generous support of this catalogue. I am also grateful to Ksenya, Liz, and David for carrying forward Deborah's passion for the stories of women travellers. This exhibition is dedicated to Deborah Whiteman, in gratitude for inspiring us all to explore curiosity, creativity, and hope in our work at the Fisher Library.

STRIKING OUT ON A NEW PATH:
WOMEN TRAVELLERS FIND A VOICE

Ksenya Kiebuzinski,
Head, Petro Jacyk Central & East European Resource Centre

The women voyagers featured below share characteristics. They are white, privileged, and English speaking. However, they travelled for different reasons: to assist a husband in his diplomatic or scientific endeavour; to escape an unhappy marriage; to receive or supplement an education; to evangelize; to report on war or revolution; or, simply, to experience adventure.

What the women wrote covers a range of literary styles. Their prose is lively, smart, humorous, and/or introspective. As narrators, they question their gender roles and contemporary socio-political culture through the lens of travel. What the women encountered has analogues to world events today. Catherine II incorporated the Crimean Peninsula into the Russian Empire in 1783. Three years later, Elizabeth Craven (1750–1828) wrote about crossing into Crimea and noted that this 'delicious' territory is 'an acquisition to Russia which she should never relinquish'.[1] The 2014 annexation of Crimea by Russia is part of this colonial legacy. Lady Sarah Wilson (1865–1929) described living in a bomb shelter during the Anglo-Boer War and how the sound of booming gunfire, 'in actual warfare', knowing 'that each detonation is dealing death and destruction to human beings and property', would send 'a shiver down the back akin to that produced by icy cold water'.[2] Presently, many people in war-torn countries experience this fear daily. Mabel Loomis Todd (1856–1932) journeyed across the world from Amherst, Massachusetts, to Japan to view and

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record the total eclipse of the sun, on 9 August 1896, with her astronomer husband, only for them to be disappointed by 'a dimly drifting mass of cloud'.[3] Those who ventured outside in Toronto on the afternoon of 8 April 2024 took in the once-in-a-lifetime wonder of a total solar eclipse under similar grey skies.

Not everything the women described was serious. Their personal observations on modes of communication and picture-taking are not so different from our everyday experiences in an era of social media, selfies, and GIFs. For example, when questioned about the safety of three women travelling unchaperoned to the Middle East, Agnes Smith Lewis (1843–1926) reasoned that there was no need to worry, 'For the means of communication are now so much improved, the art of providing for a traveler's comfort is carried to such perfection', that any prudent woman could easily arrange matters for her own convenience.[4] Elsewhere, in Mortimer and Dorothy Menpes's (1884–1973) father-daughter account of a journey to participate in the Imperial Durbar in Delhi, India, they, or she, described an obsessive female photographer on board their ship, who photographed 'every one and everything', and who, 'catching sight of herself in the mirror', eagerly photographed her reflection.[5] Ménie Muriel Dowie (1867–1945) mused how to capture the relentless motion of the six-legged fleas 'tramping and thudding' over her body, for 'If the picture of a horse's four legs when in motion could excite so much controversy, in how much greater proportion would that controversy be excited by the picture of a flea's six legs?'[6] Eadweard Muybridge's experimentation with chronophotography, his milestone series 'Horse in Motion' of 1878, and his invention of the zoopraxiscope, created the primitive GIF-like image of a running horse and laid the groundwork for modern narrative-driven motion pictures.

The women's impressions and views of other cultures, nations, and/or races span two hundred years, dating from 1716 to 1917, or from the Great Northern War to the Russian Revolution.

Lady Mary Wortley Montagu (1689–1762).
Letters of the Right Honourable Lady M--y W---y M----e.
London: T. Becket and P. A. De Hondt, 1763.

Lady Montagu's epistolary account of her travels through Europe to the (then) Ottoman Empire contributed to the European Enlightenment project of discovering and categorizing the world. Orphaned by her mother at a young age, she was largely self-educated and knew several languages, having absorbed readings from her father's library. She eloped at age twenty-three with Edward Wortley Montagu, who in 1716 was sent by the British Parliament to negotiate an end to the Austro-Turkish War. Lady Montagu accompanied him and over a three-year period wrote this series of Turkish Embassy letters to family and friends back in England. They were first published only in 1763, after Montagu had edited and rearranged them, with a preface by the English philosopher and feminist Mary Astell (1666–1731).

Astell penned her preface in 1724, and declared that even after her death, she wanted the world to see 'to how much better purpose the LADIES travel than their LORDS; and that, whilst it is surfeited with *Male-travels* ... stuffed with the same trifles, a Lady has the skill to strike out a new path'. Astell further declared that readers could not find a truer or more accurate account of the customs and manners of the nations Lady Montagu encountered, though her privileged position as a white British subject ensured that the descriptions of the societies she saw and the savvy observations she made of the people she met were always translated into Montagu's own culture.

Montagu broke ground in two ways: one, she was the first English woman to describe Turkey; two, she wrote in a genre that had until then be dominated by male writers.

PREFACE
BY A
LADY.

I WAS going, like common editors, to advertise the reader of the beauties and excellencies of the Work laid before him: to tell him that the illustrious Author had opportunities that other travellers, whatever their quality or curiosity may have been, cannot obtain; and a genius capable of making the best improvement of every opportunity. But if the reader, after perusing *one* letter only, has not discernment to distinguish that natural elegance, that delicacy of sentiment and observation, that easy gracefulness, and lovely simplicity, which is the perfection of writing, and in which these LETTERS exceed all that has appeared in this kind, or almost any other, let him lay the book down, and leave it to those who have.

The noble Author had the goodness to lend me her MS. to satisfy my curiosity in some inquiries I had made concerning her travels; and when I had it in my hands, how was it possible to part with it? I once had the vanity to hope I might acquaint the public, that it owed

30857

Harriet Beecher Stowe (1811–1896).
***Sunny Memories of Foreign Lands*. Halifax: Milner and Sowerby, 1861.**

Stowe's name is recognized for her popular abolitionist novel *Uncle Tom's Cabin* (1852). She wrote thirty other books, including novels, collections of essays and letters, and three travel memoirs, including this one of her trip to Scotland in 1853.

Sunny Memories was criticized for Stowe's controversial support for the forced evictions and emigration of a considerable number of tenants in the Scottish Highlands. These clearances resulted in the expulsion of about seventy thousand Highlanders and Islanders from their land. Her opinion contradicted her stance as a voice for the oppressed and suffering classes.

Nevertheless, Stowe's gift of language imparts nuggets of prose, particularly in her first letter as she conveyed what it was like to voyage at sea. She described the actual experience as being completely unlike the poetry and romance of a free and joyous existence associated with being on the high seas, enroute to places such as India or China. Instead, what she

encountered was the disgusting combination of smells of grease and onions and the despair of lying 'disconsolate in your berth, only desiring to be let alone to die'. The rolling sea tossed people about 'like a cork in a tub of water' and they filled every couch and corner, prostrate, pale, and groaning. Stowe gendered seasickness, communicating news issuing forth from the state rooms thus—'Mrs. A. is sick, and Miss B. is sicker, and Miss C. almost dead, and Mrs. E., F., and G. declare that they shall all give up'.

SUNNY MEMORIES

OF

FOREIGN LANDS.

BY

MRS. HARRIET BEECHER STOWE.

HALIFAX:

MILNER AND SOWERBY.

1861.

Elizabeth Craven, Baroness Craven (1750–1828). *A Journey Through the Crimea to Constantinople*. London: Printed for G. G. J. and J. Robinson, 1789.

Lady Craven's life was full of scandal: after thirteen years of marriage, seven children, and affairs reported on both sides, she and her first husband, William Craven, 6th Baron Craven, parted ways in 1780. Thereafter she lived in France and travelled extensively (and unaccompanied) on the European continent with the support of marital maintenance payments. She later lived in the Margraviate of (Brandenburg) Ansbach, where resided her lover and eventual second husband. Her travel accounts take the form of letters addressed to her 'brother' Alexander, Margrave of Brandenburg-Ansbach, from 1785 to 1786. In them, she, like Mary Wortley Montagu before her, whom she criticized repeatedly in her own text, described a journey across Europe and through Crimea to Constantinople, with descriptions of landscapes, natural history, and society, and explanations of the region's history, geography, and politics.[7] Craven asked her readers forgiveness for sharing these observations and factual details and granted them 'permission to doze over the following sheets'.

Her letters are perceptive: the tower of Pisa leans because the ground under it has sunk. Other letters are prejudicial: Italian women are good-humoured; Frenchmen are narrow-minded; Polish nobility ungovernable; Cossacks ugly and fierce; and Russian property owners benevolent towards their serfs. Further letters are humorous. Craven described people's wonder at observing her riding side-saddle: *'Poverina—Jesu Maria—Povera—una gambia'* ('Poor girl—Jesus and Mary—Poor thing—only one leg'). She also expressed annoyance at border guards who asked her ridiculous questions: 'are you

married or not?—Do you travel for your pleasure or upon business?—Your name and quality?' As to her name, Craven would rather answer absurdly 'Boo hoo hoo hoo hoo'.

public has my permiſſion to doze over the following ſheets, as I expoſe them to the malice of my enemies, without reſerve, merely to oblige many of my friends; who, knowing I had taken a long and extraordinary journey, have deſired me to give them ſome account of it——The beſt I could give, and in the moſt agreeable manner to myſelf, was by tranſcribing part of my letters to you—in which, though in a curſory manner, I have given you a faithful picture of what I have ſeen——Beſide curioſity, my friends will in theſe Letters ſee at leaſt for ſome time where the real Lady Craven has been, and where ſhe is to be found—it having been a practice for ſome years paſt, for a Birmingham coin of myſelf to paſs in moſt of the inns in France, Switzerland, and England, for the wife of my huſband—My arms and coronet ſometimes ſupporting, in ſome meaſure, this inſolent deception;

Agnes Smith Lewis (1843–1926). *Eastern Pilgrims: The Travels of Three Ladies*. London: Hurst and Blackett, 1870.

The three 'ladies' who travelled to visit the Holy Land, were sisters 'in affection': the author, Agnes Smith, her twin sister, Margaret (1843–1920), both biblical scholars from Scotland, and their tutor, Grace Blyth. The Smith sisters, orphaned by their mother at the age of three weeks, were raised by nannies, a governess, and their father. Left with a large inheritance after their father's death in 1866, Agnes and Margaret embarked on a life of travel and independent study.[8]

The book begins with the statements of how the Holy Land can be considered 'quite the tour for a gentleman', and that 'a strong lady may accompany her husband'. But when the women decided to absent 'ourselves' for a year, their decision was met with great consternation, with friends questioning the idea of three 'ladies' venturing on a lengthy pilgrimage alone: 'Do you think they will ever come back? They are going amongst Mohammedans and barbarians'.

They set out on their journey in August 1868, with all the necessary preparations: the purchase of a trunk by Edward Cave and a leather suitcase called 'The Gladstone', Mackintosh sheets, side saddles and riding costumes of white serge (twill fabric), and a copy of John Murray's *Handbook for Travellers in Syria and Palestine*.

Agnes wrote the book using the first-person plural pronoun 'we' and referred to each of the travellers, including herself, in the third person: Agnes, Violet (Margaret), and Edith (Blyth). Each traveller had a separate responsibility matching her personality: Violet, prudent and lively, managed the hotels (and provided the sketches that illustrate the book); Edith, mathematical, kept the accounts; and Agnes, practical and receptive, sketched the itinerary.

EASTERN PILGRIMS:

THE

TRAVELS OF THREE LADIES.

ABSALOM'S TOMB.

BY

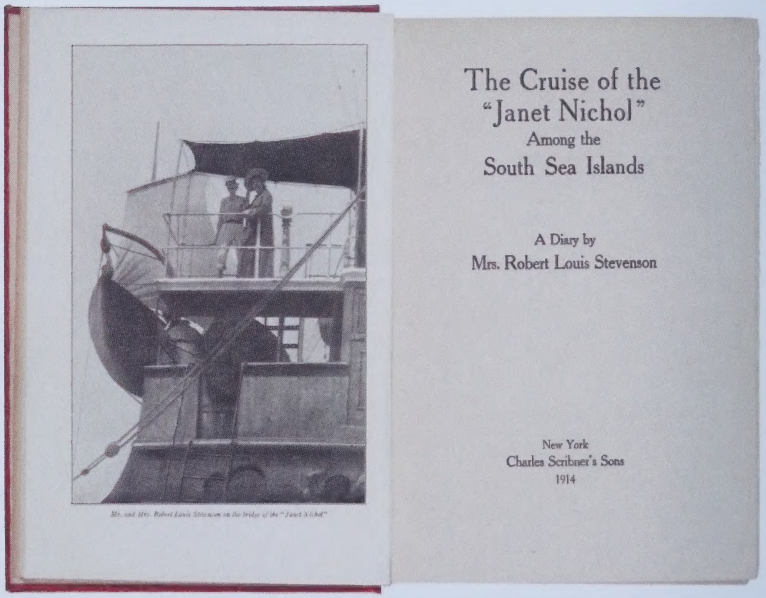
AGNES SMITH.

LONDON:
HURST AND BLACKETT, PUBLISHERS,
13, GREAT MARLBOROUGH STREET.
1870.

The right of Translation is reserved.

Fanny Van de Grift Stevenson (1840–1914).
***The Cruise of the 'Janet Nichol' Among the South Sea Islands: A Diary*. New York: Charles Scribner's Sons, 1914.**

In April 1890, Fanny Stevenson, a spirited American, set off aboard the steamer *Janet Nicoll* together with her husband, the novelist Robert Louis Stevenson, and a crew, on a journey from Sydney through the South Sea Islands and back again. The trip was an unplanned, convalescent one, meant to restore her husband to health. Fanny Stevenson kept a diary of their trip, recording their activities and encounters, under adverse conditions—writing 'sometimes on the damp, upturned bottom of a canoe or whaleboat, sometimes when lying face down on the burning sands of the tropic beach'. She was unfazed by sea travel. She slept wherever, in the chart room, on the captain's bridge, or the after-hatch, and tolerated the unpleasant experience of having an immense rat run over



Mr. and Mrs. Stevenson in company with Nan Tok and Natakauti on Butaritari Island

her in bed. She experimented with food, making a Mexican *salsa* with chillis from Samoa and onions from Niue, and a *miti* sauce with a nut, pinch of cayenne, lemon, and sea water. Stevenson adopted native apparel and observed racial differences, remarking how, after being among 'brown-skinned people' for a long time, she became startled at the sight of 'a crowd of whites'.

Two decades later, she revised her diary for publication and completed the manuscript, with added footnotes, just before her death in February 1914. In the preface, Stevenson noted that she pruned her text severely, and self-effacingly suggested that her record was only meant to help her husband's memory, who in his diary rewrote and amplified incidents from her diary 'to their great betterment'. The author warned that however dull the book may seem to others, there was at least one happy reader: herself.

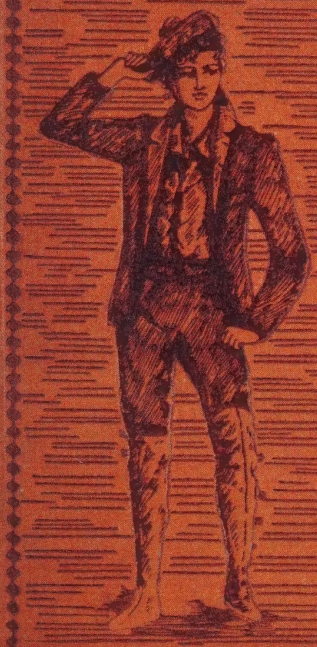
Ménie Muriel Dowie (1867–1945). *A Girl in the Karpathians*. New York: Cassell Publishing Company, 1892.

In 1890, Scotswoman Ménie Muriel Dowie journeyed through the eastern Carpathian Mountains, which stretch southward through western parts of Ukraine, up to the border of Romania. She went from village to village, climbed hills, crossed rivers, and slept in the open air. She had no companion and no apparent personal, professional, religious, or scientific purpose. The intrepid twenty-three-year-old travelled sensationally alone and on horseback. She outfitted herself in men's attire, bidding adieu 'to the trappings of an average woman', and donned a jacket with convenient pockets (to carry her cigarette case) and a pair of knickerbockers, depicted on the book's cover.

Visitors to the Carpathians were drawn to the beautiful, rugged, and remote landscape. Likewise, they were interested in meeting the region's inhabitants—the Hutsuls, an ethnic group of pastoral highlanders. Those who trekked higher into the highlands anxiously anticipated coming across the legendary robbers and brigands of the mountain range. The possibility of dangerous encounters with these outlaws made for great travel writing. Armchair travellers (i.e., readers) were to be sadly disappointed by Dowie. The most terrorizing beasts she met turned out to be the world's smallest ones: fleas—'whosoever thinks of fleas as trifling ... passes over one of the most powerful living forces—uncompromising, deadly'.

Despite the usual unpleasantness of summertime insects, Dowie found the grey-green Carpathians unlike any other scenery she had encountered before: 'Any likeness to Scotland and to Switzerland, to the Austrian Tyrol, to any high places I have seen, was left out of the landscape, and I was glad'.

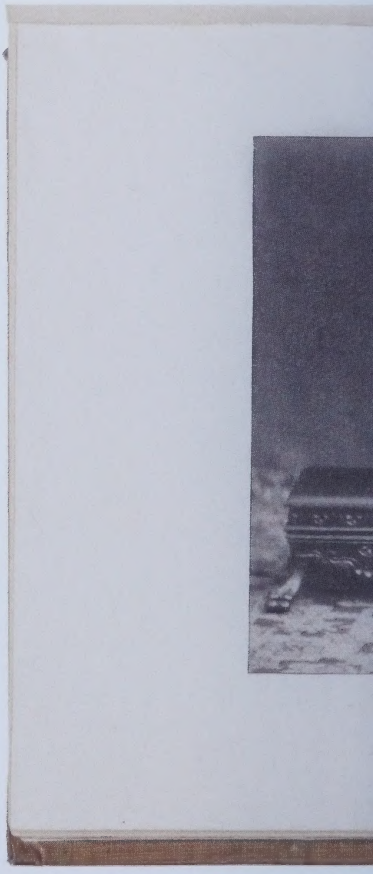
A GIRL IN THE KARPATHIANS



BY MENIE MURIEL DOWIE

Susie Carson Rijnhart (1868–1908).
***With the Tibetans in Tent and Temple*. Chicago; New York; Toronto: Fleming H. Revell Company, 1901.**

Carson was a Canadian. In 1894, she married the Dutch-born Petrus Rijnhart shortly after meeting him in Canada, where he had come to raise money to work as a missionary in Tibet. A few months later, they were bound for China to preach and teach. By mid-1895 they arrived at their first destination of Lusar, a small village near the Kumbum, one of the largest and most important Tibetan Buddhist monasteries. Soon after, the couple moved to the town of Tankar, where they set up a medical dispensary. A son, Charles, was born to them in 1897. The next year the family of three and their guides set off for Lhasa, capital of Tibet, which was closed to foreigners. 'If ever the gospel were proclaimed in Lhasa,' Susie wrote, 'some one would have to be the first to undertake the journey'. The twelve-hundred-kilometre trek ended tragically with the deaths of her husband and infant son. Susie survived. Armed with a revolver and often alone, she



walked for two months to a remote outpost of Christian missionaries, arriving there ragged and frostbitten.

Rijnhart's Christian adventure story of her four years' residence and travel among the Tibetans, from 1895 to 1899, was written, in her words, without 'literary finish', and in response to requests from friends throughout North America. Her goal was to 'succeed in perpetuating and deepening widespread interest in the evangelization of Tibet'. She failed to proclaim the gospel in the holy city of Lhasa, but she was among the first three European women to undertake the journey there.

THE AUTHOR IN TIBETAN COSTUME.

Mabel Loomis Todd (1856–1932). *Corona and Coronet*. Boston; New York: Houghton, Mifflin and Company, 1898.

An American writer and editor, Todd is best known for editing the posthumously published poetry and letters of Emily Dickinson. She authored novels and books about her astronomical expeditions with her husband, astronomer and Amherst professor David Peck Todd.

One of these expeditions was their trip on board the schooner-yacht *Coronet* as part of the 1896 Amherst Eclipse Expedition to Hokkaido, Japan. Todd related their travel through the Hawaiian Islands and within Japan on the way to the mission destination to view the total solar eclipse. She devoted only a few pages to the scientific aspects of the expedition. Todd modestly downplayed her technical knowledge, declaring in the preface that hers is an 'unscientific account of a scientific expedition', stitched together like the 'ornamental needlework' of our grandmothers, and took a self-effacing position in relation to her husband, who 'reduced to accuracy' her scientific descriptions. Yet, as the expedition party set up the make-shift observatory, Todd contradicted the writer-embroiderer identity she cast earlier and referred to herself as a jack of all trades, taking up 'electrical business, connecting galvanic batteries', as well as playing carpenter, painter, and fabric cutter.

In chapter one, the author disclosed her envy of novels where 'some boy-hero' would be sent to India because of family misfortune and how that journey was represented as the most dismal of fates. She could never understand how a journey to India could be regarded as a calamity and half-wished to be that youth setting off to seek fortune. Todd's narrative is a corrective to the sorts of male-centred British (imperial) adventure novels that dominated nineteenth-century literature.

132
142
45
40
CHINESE
EMPIRE
Amur R.
SIBERIA
TRACK OF ECLIPSE
SAGHALIEN
SEA OF OKHOTSK
La Perouse Strait
Cape Soya
RISHIRI
Esashi
Amherst Station
YEZO
Otaru
Sapporo
Vladivostok
Volcano Bay
Hakodate
Tsugaru Strait
Aomori
Oginohama
Shirakawa
Nikko
Tokyo
Yokohama
Gifu
Kyoto
Shimidzu
Kobe
Osaka
Nara
Suzuoka
VRIES ISLAND
Suruga Gulf
Shimonoseki
INLAND SEA
SHIKOKU
KIUSHIU
Nagasaki
KOREA
SEA OF JAPAN
PACIFIC OCEAN
MAP OF
JAPAN
SHOWING THE TRACK OF
TOTAL SOLAR ECLIPSE
August 9th 1896
Longitude East from Greenwich

Sarah Isabella Augusta Wilson (1865–1929).
***South African Memories*. London: Edward Arnold, 1909.**

In 1899, the *Daily Mail* recruited Wilson to cover the Second Boer War. She thus became one of the first women war correspondents and recorded the events from a woman's point of view.

Although she went to South Africa with her husband, Captain Gordon Chesney Wilson, she spent considerable time separated from him. The Commanding Officer at Mafeking ordered Wilson to leave the garrison at the start of the seven-month siege. she travelled through the countryside in relative safety and tedium. Wilson asserted in her preface that she found truth in the saying 'Adventures to the adventurous'; however, sitting out the siege on a farmstead in Mosita, one hundred kilometres east of Mafeking, left her bored. Having read and reread George du Maurier's novel *Trilby*, the only book on hand, Wilson identified with the lament of its heroine: 'The days are so long, and there are so many of them'.

Wilson took matters in her own hands and entered the enemy camp. Charged with being a spy, the Boer forces held her as a prisoner of war. Senior authorities would visit her 'with the purpose of observing the captured *rara avis*, an Englishwoman'. Wilson eventually negotiated with them to exchange her for a Dutch horse-thief imprisoned in

Mafeking so that she could rejoin the British forces. There, she sheltered in a most comfortable, elegant bomb shelter, where she recorded life under siege with self-possession and humour that owed much to her privileged aristocratic and upper-class upbringing in the British Empire. Her attitudes were not without prejudice toward the Boers and Africans.

In the frontispiece portrait of her memoirs, the author self-fashioned herself as an adventurer, attired in a travel suit, with a walking cane, binoculars, and satchel.

SOUTH AFRICAN MEMORIES

SOCIAL, WARLIKE & SPORTING

FROM DIARIES WRITTEN AT THE TIME

BY

LADY SARAH WILSON

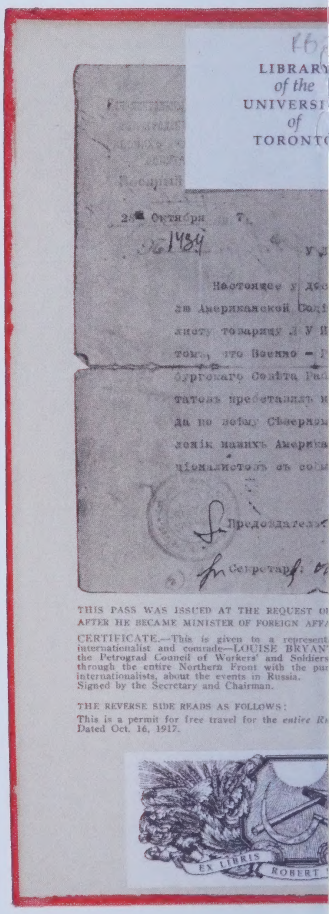
WITH ILLUSTRATIONS

LONDON
EDWARD ARNOLD
1909
[All rights reserved]

Louise Bryant (1885–1936). *Six Red Months in Russia.* New York: George H. Doran Company, 1918.

Like Todd and Wilson before her, Bryant travelled in the company of her husband John Reed, 'that beloved vagabond' to whom she dedicated her book. They went to Russia just before the October Revolution. Bryant was an accredited foreign correspondent for the Bell Syndicate and interviewed Alex Kerensky, met with Lenin, spent time with Leon Trotsky, and paid especial attention to the women revolutionaries.

Bryant described meeting personally with the organizers and leaders; yet she also managed to comment on social issues, observing in Petrograd (St. Petersburg) a starving and besieged city where shop windows were still full of 'flowers, corsets, dog-collars and false hair!' She explains that the corsets remain because the type of women who wore them have disappeared. Emancipated women who stay on do not need false hair as they wear their hair cut short. As for dog collars, who could imagine a dog lover purchasing 'a gold-rimmed or a diamond-studded collar while a Revolutionary Tribunal is sitting just around the corner'? Flower growers who once catered to the extravagant tastes of upper houses still felt the need to garden.



In her introduction, she asked for her readers' indulgence, reminding

them to keep ‘an open mind’ and to set aside their American prejudice against Russia, where something ‘strange and foreboding has occurred’ which ‘threatens to undo our present civilisation’. Bryant tells us that she is ‘but a messenger who lays *his* [emphasis added] notes before you, attempting to give you a picture of what I saw’. Decidedly pro-Bolshevik, Bryant had faith in socialism and in the Russian Revolution. She remarked that as a young woman often travelling alone in Russia, followed by spies and amid battles, she did not have ‘one unpleasant, ugly experience’.

TSKY SHORTLY

of the American social democracy, an
ie Military Revolutionary Committee of
tities gives her the right of free travel
of reporting to our American comrades,

Front and not only the Northern Front.

FIRST PASS ISSUED BY THE MILITARY REVOLUTIONARY COMMITTEE ON THE NIGHT THAT THE BOLSHEVIKI CAME INTO POWER IN RUSSIA.
Translation:
PASS 1. Military Revolutionary of the Petrograd Council of Workers' and Soldiers' Deputies gives Tovaritche Louise Bryant free passage through the city.
Signed by the Chairman and Secretary of the Military Revolutionary Committee.

ПРОПУСКЪ № 43.
въ помѣщеніе Смольнаго Института
товарищу Брайянтъ Луизе
представителю отъ Американской прессы
въ отношеніи Личнаго Состава
5 декабря 917.

PASS TO SMOLNY. TRANSLATION: MILITARY REVOLUTIONARY COMMITTEE OF THE SOLDIERS' AND PEASANTS' DEPUTIES.
PASS No. 43. To the building of the Smolny Institute.
Tovaritche Louise Bryant.
A representative of the American Press.
Committee on Personnel—S. Peters.
December 5, 1917.

TEN KOPECKS

TEN KOPECKS
OBVERSE

ONE KOPECK

TWO KOPECKS
Examples of Revolutionary money—printed from old engraved postage stamp plates.

Exhibition and catalogue by Ksenya Kiebuzinski,
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1. Elizabeth Craven, Baroness Craven, *A Journey through the Crimea to Constantinople* (London: Printed for G. G. J. and J. Robinson, 1789), p. 143.
2. Lady Sarah Wilson, *South African Memories* (London: E. Arnold, 1909), p. 83.
3. Mabel Loomis Todd, *Corona and Coronet* (Boston; New York: Houghton, Mifflin, 1898), p. 321.
4. Agnes Smith Lewis, *Eastern Pilgrims: The Travels of Three Ladies* (London: Hurst and Blackett, 1870), p. 2.
5. Mortimer Menpes, *The Durbar*, text by Dorothy Menpes (London: Adam and Charles Black, 1903), pp. 10–11.
6. Ménie Muriel Dowie, *A Girl in the Karpathians* (New York: Cassell Publishing Co., 1892), p. 188.
7. Wolfgang Franke, 'Elizabeth Lady Craven on Lady Mary Wortley Montagu: Some Eighteenth-Century Hints on the Authorship of the Five Spurious Letters', *Notes and Queries* 20.11 (Nov. 1973), pp. 417–420.
8. J. Martin Soskice, *The Sisters of Sinai: How Two Lady Adventurers Discovered the Hidden Gospels* (New York: Alfred A. Knopf, 2009).

MATERIAL ENCOUNTERS:
WOMEN TRAVELLERS AND THE CONSTRUCTION OF SELF

Elizabeth Ridolfo,
Special Collections Projects Librarian, Fisher Library

'Grant me the enjoyment of a pleasure which hurts no one...while it makes me happy.'[1]

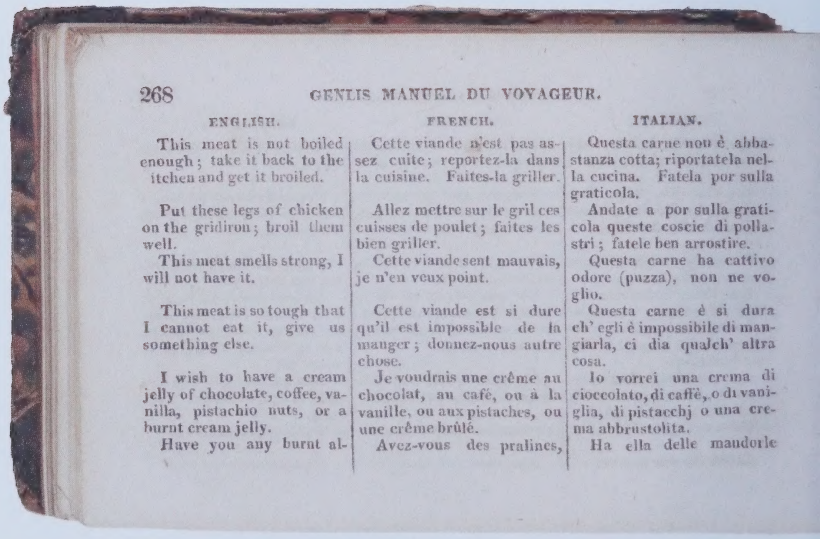
Women's travel narratives often include an abundance of detail around the material culture of femininity and of travel. Women travellers may compare the clothing, food, transportation, and other accessories of home with those abroad, reveal how much or little they are willing to accommodate changes required by their new environments, and observe or judge things they encounter while travelling. They frequently try to protect themselves from misperception by describing how they behaved appropriately or wore the 'correct' clothing.[2] These negotiations with self and with the audience form an integral part of their identity presentation to their readers, while also offering glimpses of the material culture of travel in their times.

Georgian Penner in Two Parts. England: Foster, approximately 1780.

Women's published travel accounts often began as letters or journals written while on the move or in various challenging circumstances. Brass penners or pen cases and other portable writing tools such as travel writing desks made it easier to record information when not at home. This penner is self-contained, with a glass ink reservoir and space for two spare quills. The red glass oval top could be engraved as a seal matrix to stamp the wax seals on letters. Penmanship manuals during this period usually included extensive supply lists, instructions for writing, and instructions for how to prepare and use quills (though pre-prepared quills could also be purchased). Not all women who wrote letters during their travels expected to one day be published. Letters might be for the recipient alone, but also might be circulated among friends and family, and in this way writing 'privately' might subject a woman to the public gaze just as much as putting herself up for scrutiny through publication.

Stéphanie Félicité, Comtesse de Genlis (1746–1830). *Manuel du Voyageur, or the Traveller's Pocket Companion: Consisting of Familiar Conversations, in English, French, and Italian.* London: Printed for Samuel Leigh and T. Boosey, 1816.

Before the modern travel guide as a discrete genre began in the 1830s, travellers might find guidance in published personal narratives, circulated manuscripts, or dictionaries. This collection of useful travel phrases in six languages includes sections specifically for women, with phrases related to beauty, fashion, and hygiene, and sentences helpful for travelling and lodging with children. The phrases provide insights into nineteenth century travel and its concerns, however when read together the dialogues give the impression of a suspicious, inflexible traveller who is direct to the point of rudeness. 'This oil is good for nothing. Give me better.' 'This meat smells strong. I will not have it' 'This ragout is too salt [*sic*]. This gravy has too much spice, or this

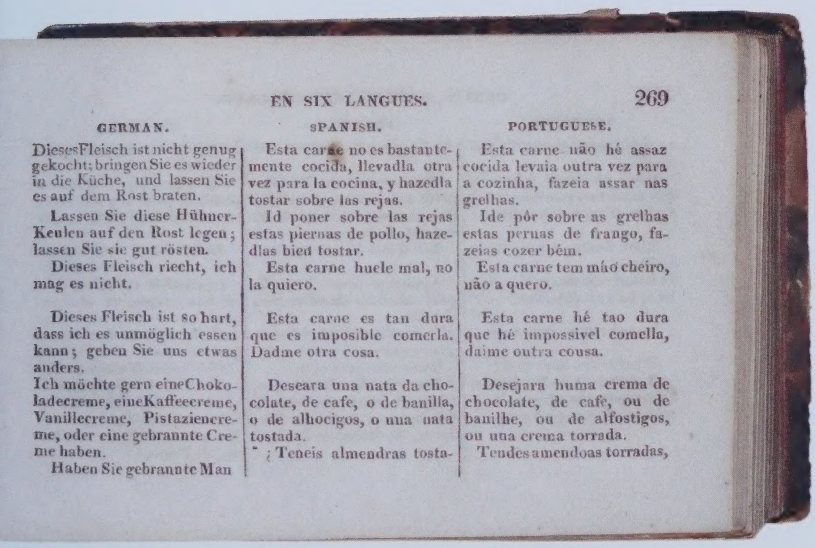


268 GENLIS MANUEL DU VOYAGEUR.

ENGLISH.	FRENCH.	ITALIAN.
This meat is not boiled enough; take it back to the itchen and get it broiled.	Cette viande n'est pas assez cuite; reportez-la dans la cuisine. Faites-la griller.	Questa carne non è abbastanza cotta; riportatela nella cucina. Fatela por sulla graticola.
Put these legs of chicken on the gridiron; broil them well.	Allez mettre sur le gril ces cuisses de poulet; faites les bien griller.	Andate a por sulla graticola queste coscie di pollastri; fatele ben arrostire.
This meat smells strong, I will not have it.	Cette viande sent mauvais, je n'en veux point.	Questa carne ha cattivo odore (puzza), non ne voglio.
This meat is so tough that I cannot eat it, give us something else.	Cette viande est si dure qu'il est impossible de la manger; donnez-nous autre chose.	Questa carne è si dura ch' egli è impossibile di mangiarla, ci dia qualch' altra cosa.
I wish to have a cream jelly of chocolate, coffee, vanilla, pistachio nuts, or a burnt cream jelly.	Je voudrais une crême au chocolat, au café, ou à la vanille, ou aux pistaches, ou une crême brûlé.	Io vorrei una crema di cioccolato, di caffè, o di vaniglia, di pistacchj o una crema abbrustolita.
Have you any burnt al-	Avez-vous des pralines,	Ha ella delle mandorle

sauce has too much sugar in it.' 'Give me my stays. Lace them. You lace them in too great a hurry. Pin it fast. You prick me.'

Travel guides specifically aimed at women published later in the century further outline their concerns and positions. Hints to *Lady Travellers at Home and Abroad* (1889) emphasized maintaining propriety while outside of the home sphere, blaming women for their experiences of harassment and molestation. It strongly focused on appropriate clothing and accessories that allowed a woman to maintain respectability and advised on the correct comportment in various situations.[3] *European Travel for Women: Notes and Suggestions* (1900) opens with the sensible recommendation that 'unless travelers are willing to leave national prejudices behind them, and ready to see whatever is characteristic and excellent in a foreign country, without finding fault because it is unfamiliar, they had better remain at home'.[4] The practical list of travel accessories includes a portable rubber bathtub, a lamp for boiling water for tea and tooth brushing, and vanilla beans to improve bad coffee.



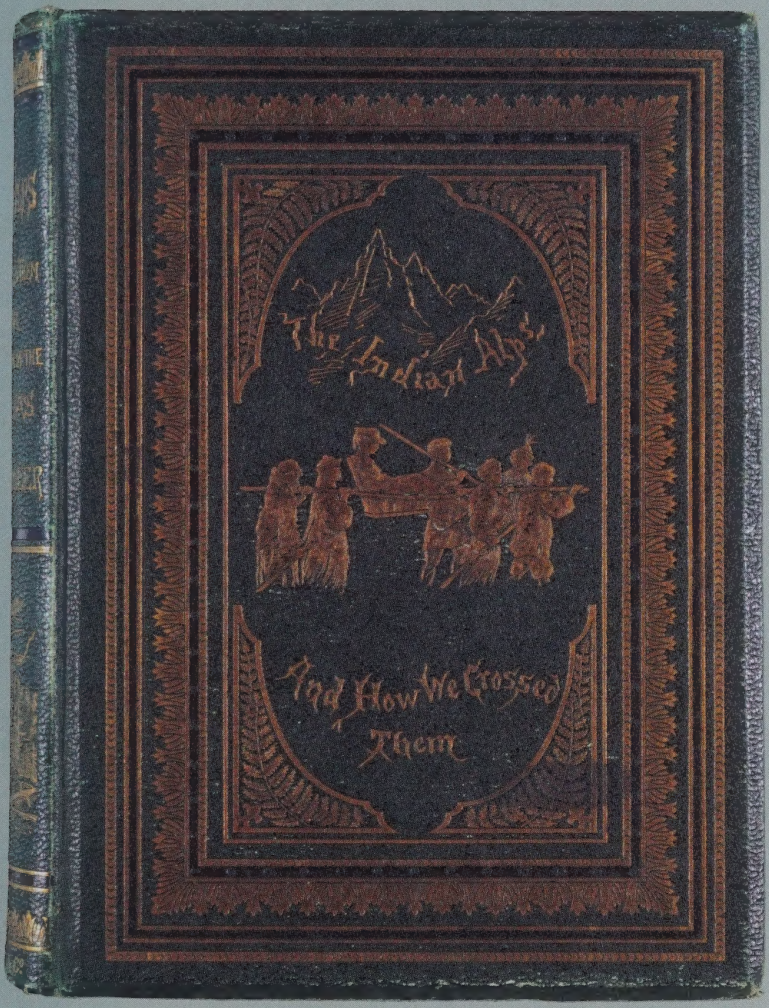
EN SIX LANGUES. 269

GERMAN.	SPANISH.	PORTUGUESE.
Dieses Fleisch ist nicht genug gekocht; bringen Sie es wieder in die Küche, und lassen Sie es auf dem Rost braten.	Esta carne no es bastantemente cocida, llevadla otra vez para la cocina, y hazedla tostar sobre las rejas.	Esta carne não hé assaz cocida levaia outra vez para a cozinha, fazeia assar nas grelhas.
Lassen Sie diese Hühner-Keulen auf den Rost legen; lassen Sie sie gut rösten.	Id poner sobre las rejas estas piernas de pollo, hazedlas bien tostar.	Ide pôr sobre as grelhas estas pernas de frango, fazeias cozer bêm.
Dieses Fleisch riecht, ich mag es nicht.	Esta carne huele mal, no la quiero.	Esta carne tem máo cheiro, não a quero.
Dieses Fleisch ist so hart, dass ich es unmöglich essen kann; geben Sie uns etwas anders.	Esta carne es tan dura que es imposible comerla. Dadme otra cosa.	Esta carne hé tao dura que hé impossivel comella, daime outra cousa.
Ich möchte gern eine Chokoladecreme, eine Kaffeecreme, Vanillecreme, Pistaziencreme, oder eine gebrannte Creme haben.	Deseara una nata da chocolate, de cafe, o de banilla, o de alhocigos, o una nata tostada.	Desejara huma crema de chocolate, de cafe, ou de banilhe, ou de alfostigos, ou una crema torrada.
Haben Sie gebrannte Man	¿Teneis almendras tosta-	Tendes amendoas torradas,

Nina Elizabeth Mazuchelli (1832–1914). *The Indian Alps and How We Crossed Them: Being a Narrative of Two Years' Residence in the Eastern Himalaya and Two Months' Tour into the Interior*. London: Longmans, Green and Co., 1876.

This book's title page states that it is by 'A Lady Pioneer; illustrated by herself' and its cover image of a woman being carried by servants in a dandy or palanquin—the stereotype of the delicate and privileged lady traveller—is from the author's own drawing. Watercolour painting, considered a feminine hobby suitable for women travellers, was a common activity for the women in this exhibition.[5] While her husband was stationed in Darjeeling as part of the colonial administration, Mazuchelli travelled through part of the Indian Himalayas painting. Where many travelling women artists painted stylized landscapes or picturesque scenes, she often focused on labourers, dirt, and poverty.[6] She lamented the fact that friendly locals would sometimes clean up the 'delicious rubbish heaps' she had hoped to sketch if they knew she was coming.

During one of her many painting expeditions, locals watching her work on a landscape suspected her of being a British colonial surveyor, and Mazuchelli's tone is often condescending; she treats some of the poorer people she encounters like children, makes derogatory comments about the language, and compares the scenes before her to those in Britain, or in a Britain of the past.[7] There is a tension between the personal observations and relationships that women often focus on in their travel narratives and their contributions to colonialism through their work, their writing, or the fact that their presence in many of the places they visited directly or indirectly supported religious or national interests.


The Indian Alps
And How We Crossed
Them

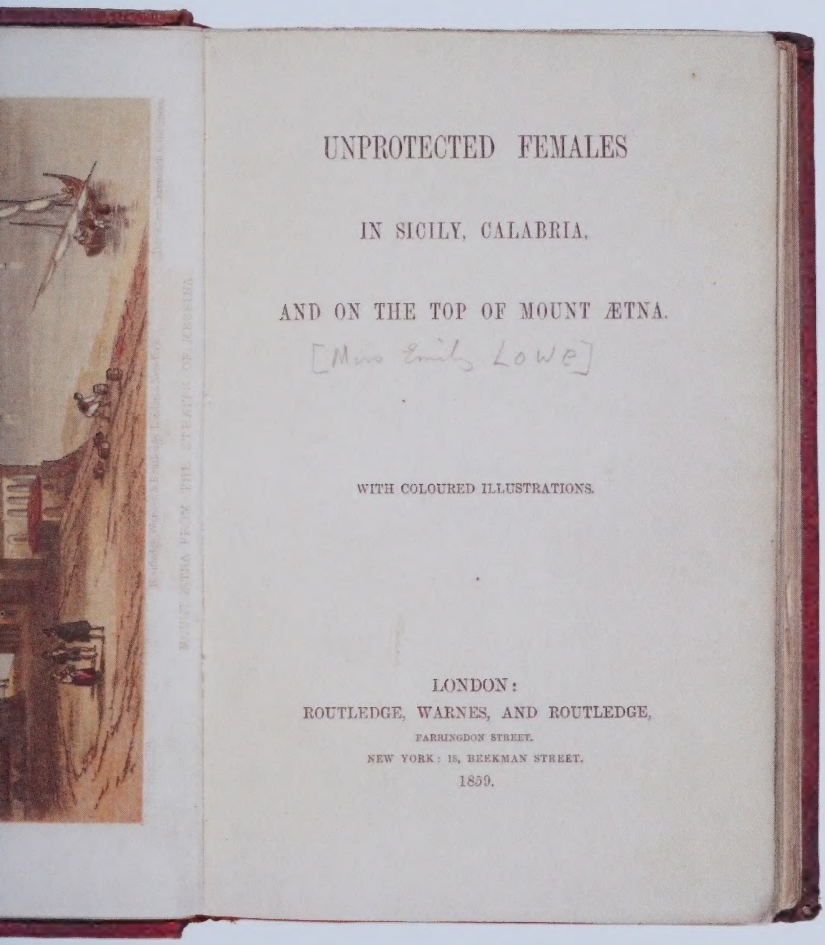
Emily Lowe (d. 1882). *Unprotected Females in Sicily, Calabria, and on the Top of Mount Aetna*. London: Routledge, Warnes, and Routledge, 1859.

'...Ladies alone get on in travelling much better than with gentlemen: they set about things in a quieter manner, and always have their own way...The only use of a gentleman in travelling is to look after the luggage, and we take care to have no luggage. "The Unprotected" should never go beyond one portable carpet bag.'[8]

The 'unprotected female' in contemporary periodicals is described as a single woman who can go where she likes, and do as she likes, expecting the protection of the world as long as she behaves herself with 'tolerable propriety'.[9] Emily Lowe, an accomplished navigator who was the first woman in England to receive a Captain's Certificate, anonymously published *Unprotected Females in Norway* two years before this book. The author and her mother ventured slightly outside of the conventional grand tour route in *Unprotected Females in Sicily,* though their destinations were already well-covered by other books. Lowe is praised in reviews for her plucky character, skills of observation, and sociable frankness, which resulted in a fresh

presentation of these areas despite her lack of a painter's eye.[10] She describes exclamations of horror and dismay from the Italians at these women who dare 'girare senza esser accompagniate!!' ('to travel unaccompanied') and wish to summit Mount Etna: 'Impossibile!'

There were certain subjects that women writing travel narratives were not supposed to know or write about, but Lowe included observations on some less traditional subjects for women, such as politics and the local postal system.[11]



UNPROTECTED FEMALES

IN SICILY, CALABRIA,

AND ON THE TOP OF MOUNT ÆTNA.

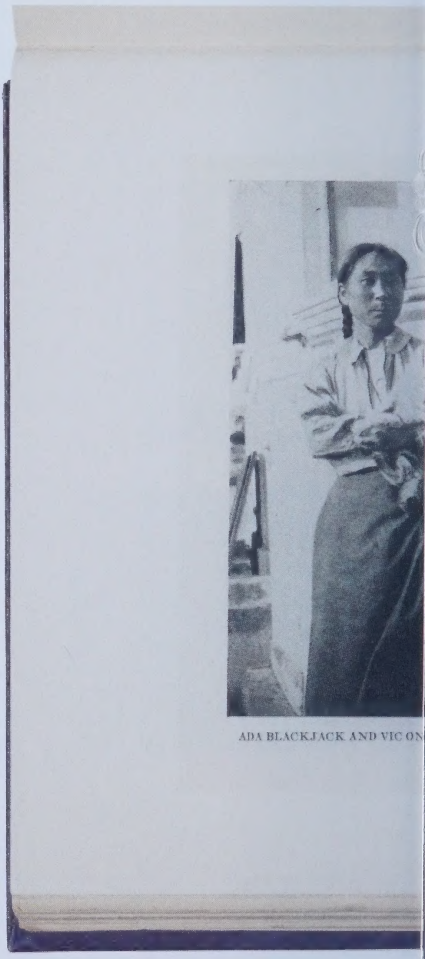
[Miss Emily Lowe]

WITH COLOURED ILLUSTRATIONS.

LONDON:
ROUTLEDGE, WARNES, AND ROUTLEDGE,
FARRINGDON STREET.
NEW YORK: 18, BEEKMAN STREET.
1859.

Vilhjalmur Stefansson (1879–1962). *The Adventure of Wrangel Island*. New York: Macmillan, 1925.

Ada Blackjack was an Iñupiat woman who joined a 1921 expedition sent by Vilhjalmur Stefansson to attempt to claim Wrangel Island in the Arctic Ocean for Canada. She reluctantly and out of necessity left her son, who was ill and living in a home, to work as the expedition's seamstress, the only Indigenous person and the only woman in the group. Food shortages forced members of the party to leave their camp and head for Siberia in search of help, while Ada remained on the island caring for the ailing Lorne Knight. Ada was educated in Nome at a Methodist Mission School, and had no wilderness training or experience, but she chopped wood, hunted, manned trap lines, gathered roots, sewed, and cared for the bedridden Knight until he died. In her diary, she described dealing with pain from snow blindness, hunger, a difficult and sometimes cruel patient, and frightening encounters with polar bears. She wrote several times about her wishes for her son and her possessions, understanding that she might not be rescued.



ADA BLACKJACK AND VIC ON

Blackjack survived for an additional eight months before she and the expedition's cat Vic were rescued in 1923. Competing media narratives took hold when she returned home, with some painting her as a Lady Robinson Crusoe while others held her responsible for the death of Lorne Knight, but Knight's family issued a statement of support and appreciation for her efforts to care for their son. Blackjack's story was retold for new audiences in 2016 as part of Luke Healy's graphic novel *How to Survive in the North.*

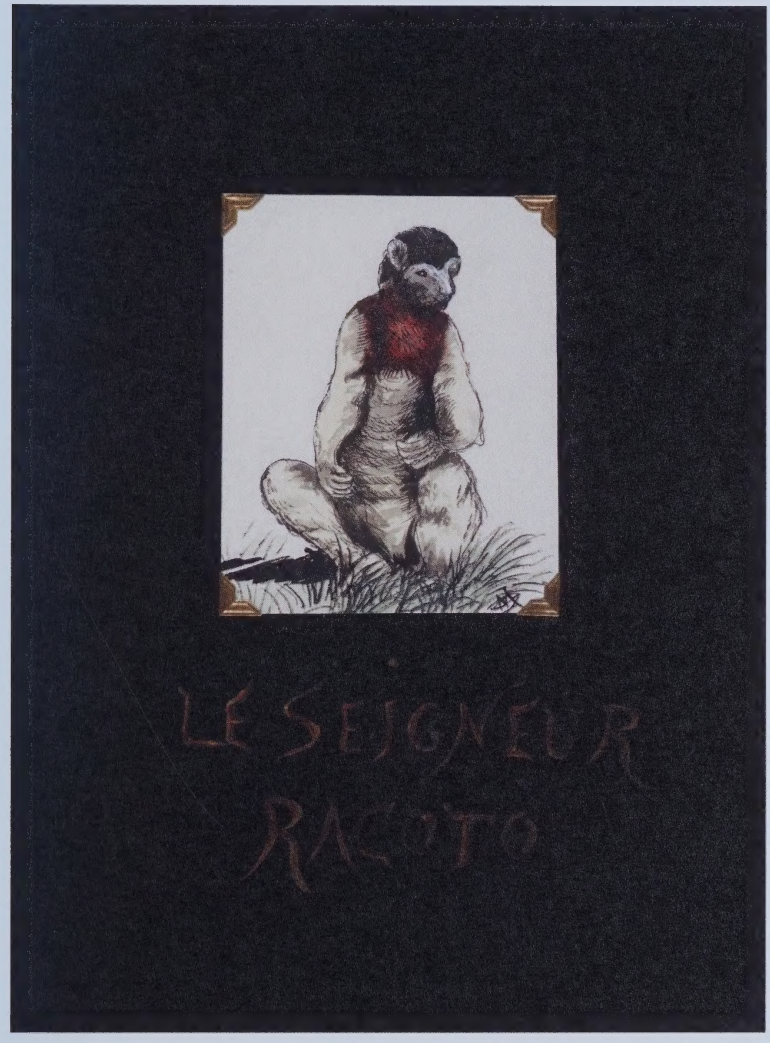
DONALDSON.

ADA BLACKJACK IN WINTER COSTUME.

Marguerite Marie Géraud (1879–1969).
Travel Journals, Photograph Album, and Card Holder.
Various places, 1908–1952.

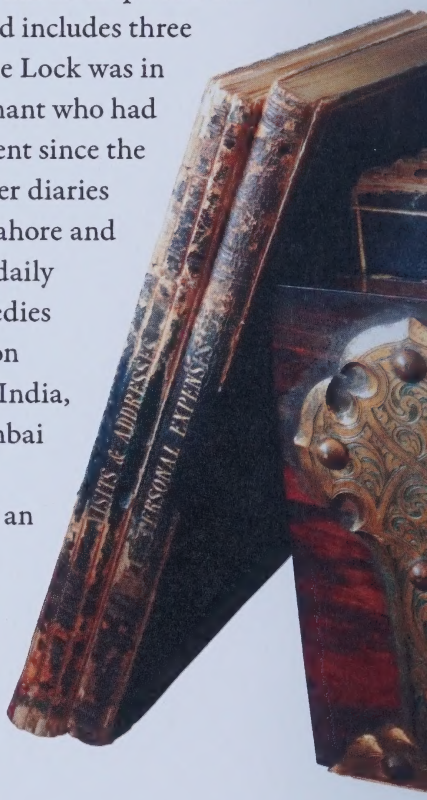
An artist and the wife of a colonial engineer and administrator, Géraud accompanied her husband to Africa, Southeast Asia, Scandinavia, the United States, and Tahiti and kept journals for each location. Each one was hand-bound and decorated to reflect the countries visited, and in them Géraud recorded her observations, paintings, photographs, and caricatures of the people she met. Unlike many of the other women travellers in this exhibition, she was a trained artist who regularly exhibited in Paris, keeping nearly forty years' worth of member and exhibitor cards from important Parisian salons, societies, and shows in a dedicated card holder. She belonged to the Société des artistes français, the Union des femmes peintres et sculpteurs, and many more such organizations. Though she

did not publish accounts of her travel, her publicly exhibited artworks would have contributed to the French visual understanding of some of the countries she visited. At the 1931 Paris Expo, Géraud exhibited an animated 'luminous diorama' representing a Tahitian seabed, with colourful corals, fish, and marine plants she had collected during her long stay in Tahiti.



Caroline Louisa Lock (1837–1913). Manuscript Diary in India and England. Various places, 1865–1872.

The volumes in which women chose to record their observations can range from the very humble to the decidedly deluxe. The manufacturer of this case (George Betjeman) produced luxury items including special travel writing boxes that have been called the equivalent of a 'Victorian laptop'. This case is made of now-endangered Coromandel hardwood with gilt metal strapwork and Wedgwood porcelain plaques and includes three different maker's marks. Caroline Lock was in India with her husband, a lieutenant who had been there with the 82nd Regiment since the War of Independence of 1857. Her diaries reflect a full social calendar in Lahore and she notes what she was reading, daily temperatures, and personal tragedies such as the death of her infant son Edward. In 1865, the family left India, travelling by camel train to Mumbai before catching a ship home to England. The journal came with an ambrotype portrait of Caroline and two paper-wrapped hair samples which include 'Carry's first grey hair'.



Travel Album of Kashmir and Northern India. India, 1896?

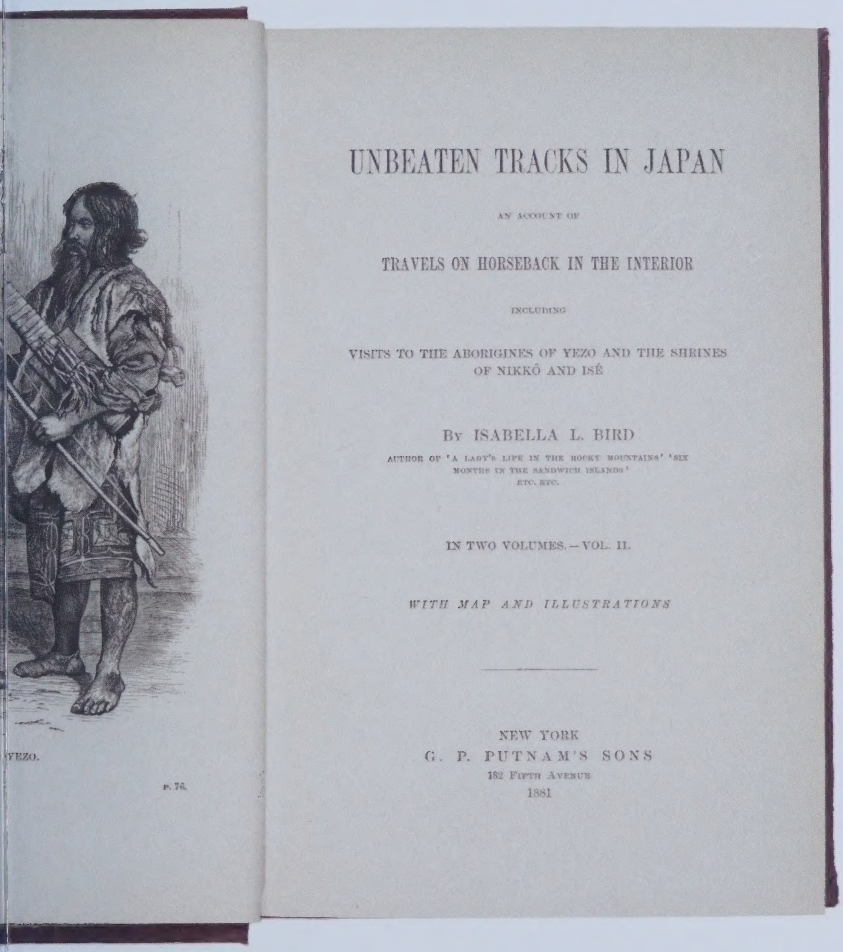
Women often filled their travel journals with maps, botanical specimens, and other small items collected on their journey, using souvenirs to create meaning and value during times when they were excluded from scientific practices, politics, and connoisseurship.[12] This evocative album of silver gelatin photographs, botanical

specimens, and skillfully executed watercolours was assembled by an unknown young female traveller likely visiting Lieutenant-Colonel John Stratford Collins while he was stationed in India. Rich with images of the many accessories of travel, her photographs show tents, camp beds, portable cookware and dinnerware, and modes of transportation such as the palanquin. Though we do not know much about this young woman, her artful arrangement of ephemera and a combination of lifelike illustrations and caricatures show us that she had a good eye as well as a good sense of humour.

Isabella Lucy Bird (1831–1904). *Unbeaten Tracks in Japan: An Account of Travels on Horseback in the Interior.* New York: G. P. Putnam's Sons, 1881.

Isabella Bird travelled to combat health issues and to do charitable and missionary work. These common reasons for women to travel avoided perceptions that the female traveller was selfish or not respectable. One of the first women to be admitted to the Royal Geographic Society, she covered more physical distance than many of the other famous women travellers of her time, often spending most of this time alone with her male guides. With the aid of British officials in Japan and the assistance of her Japanese interpreter-guide Itō, she was allowed greater access to the country and culture than most visitors during her seven-month, 4,500-kilometre trip through Japan. Though her visit was more than twenty years after Japan had ended its isolation period in 1854, many parts of the interior would not have been as heavily influenced by Western culture as large or coastal cities. The Japanese public were aware of her travels at the time, as they were often discussed in local newspapers. Of special interest are her interactions with the Indigenous Ainu people, especially Ainu women, in Hokkaido during a period when they were being assimilated into Japanese culture. The two-volume account of her

trip includes in-depth descriptions of Ainu cultural practices and a list of Ainu words. Bird left a strong impression in Japan, and the story of her journey was translated into Japanese nearly one hundred years after its initial publication. A 2005 Japanese novel *Itō no koi* ('Ito's Love') by Nakajima Kyōko retells Bird's narrative from the perspective of her guide Itō, reimagining their relationship as a love affair, and a manga series about Bird, *Fushigi no Kuni no Bādo* ('Isabella Bird in Wonderland') was published beginning in 2015.[13]



YEZO.

P. 76.

UNBEATEN TRACKS IN JAPAN

AN ACCOUNT OF

TRAVELS ON HORSEBACK IN THE INTERIOR

INCLUDING

VISITS TO THE ABORIGINES OF YEZO AND THE SHRINES OF NIKKÔ AND ISÉ

By ISABELLA L. BIRD

AUTHOR OF 'A LADY'S LIFE IN THE ROCKY MOUNTAINS' 'SIX MONTHS IN THE SANDWICH ISLANDS' ETC. ETC.

IN TWO VOLUMES.—VOL. II.

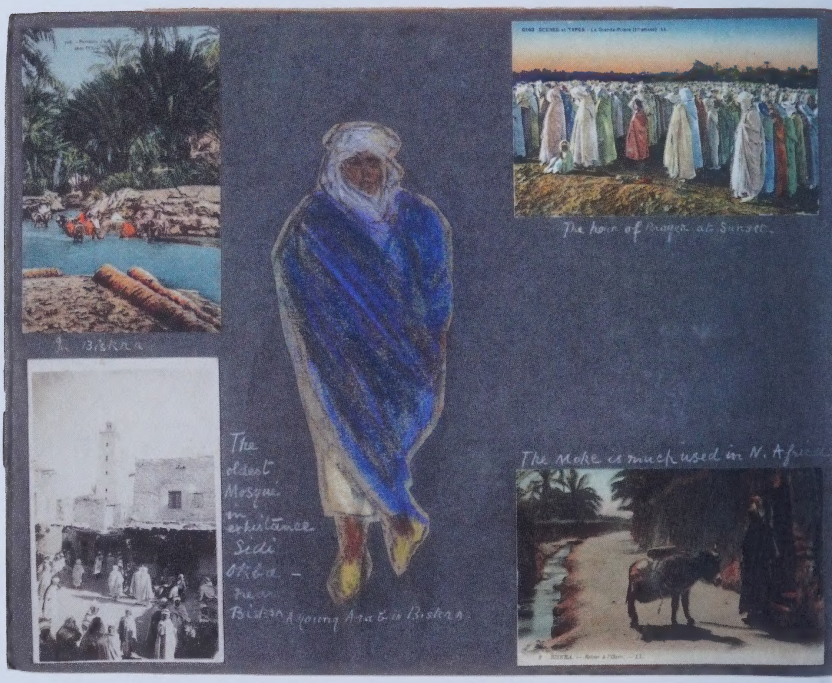
WITH MAP AND ILLUSTRATIONS

NEW YORK
G. P. PUTNAM'S SONS
182 FIFTH AVENUE
1881

'Vagabond's Wanderings in North Africa'. Various places, 1927–1928.

Filled with ephemera, photographs, cuttings from magazines, and illustrations in watercolour, chalk, and ink, this album follows two British women sailing from Marseilles to Algiers and through Algeria and Tunisia in 1927–1928. Known only as Guerrie and Peggy, they travelled with a car that they named 'Patricia' and a revolver they dubbed 'Richard', stopping to sketch along the way.

'Travelling is something like cooking; the better a cook is, the fewer utensils she needs outside the necessary tools of her trade; and the more you go about the less you will care to accumulate things on the chance of their being useful.'[14]



IV
Guerric and Peggy with Patricia
Nomads of the Desert
Darkness overtaking us on the Road to Munat
(but we have Richard !!!)
Richard !!!

At La Masa
An Old Arab at Prayer in the Mar of Kalia leaves
Chez le Marchand de Tapis
On the Road to Kairouan

1. Ida Pfeiffer, *A Visit to Iceland and the Scandinavian North* (London: Ingram, Cooke, and Co., 1852), p. x.
2. Sara Mills, *Discourses of Difference: An Analysis of Women's Travel Writing and Colonialism* (London: Routledge, 1991), p. 72.
3. Mills, *Discourses of Difference,* p. 136.
4. Mary Caldwater Jones, *European Travel for Women: Notes and Suggestions* (New York: The Macmillan Company, 1900), p. 1.
5. Mills, *Discourses of Difference,* p. 181.
6. Mills, *Discourses of Difference*, pp. 182–183.
7. Mills, *Discourses of Difference*, pp. 187–188.
8. Emily Lowe, *Unprotected Females in Norway: Or, the Pleasantest way of Travelling There, Passing through Denmark and Sweden; With Scandinavian Sketches from Nature* (London: G. Routledge, 1857), p. 3.
9. 'Not Unprotected Females', review of *Unprotected Females in Sicily and Calabria*, in *The London Review of Politics, Society, Literature, Art, and Science* 11.274 (Sep. 30, 1865), pp. 353–354.
10. 'Unprotected Females in Sicily and Calabria', review of *Unprotected Females in Sicily and Calabria*, in *The Spectator* 32.1593 (Jan. 8, 1859), pp. 50–51.
11. Mills, *Discourses of Difference*, p. 81.
12. Emma Gleadhill. *Taking Travel Home: The Souvenir Culture of British Women Tourists, 1750–1830* (Manchester: Manchester University Press, 2022).
13. Tomoe Kumojima, *Victorian Women's Travel Writing on Meiji Japan: Hospitable Friendship* (Oxford: Oxford University Press, 2022), p. 64.
14. Caldwater Jones, *European Travel for Women*, p. 45.

ELGIN

JOURNEYS OF THE BOOK:
WOMEN IN MOVEMENT IN LATIN AMERICA

David Fernández,
Head of Rare Books and Special Collections, Fisher Library

Movement follows the travel book in all its forms. Travel guides are portable companions, readily available to supply information to travellers on the go. Large, illustrated travel books are imposing announcements of successful journeys back home. Notebooks, albums, and diaries adapt to the needs of travellers, some even taking new formats as published journeys. Pieces of ephemera, like train tickets or luggage labels, trace the movement of travellers between destinations. Ideas of movement and travel are central to this section of Women on the Move: An Exhibition of Travel Books. The definition of travels books in this selection is guided by the idea of the 'book in movement' as an object existing in a condition of constant transformation and redefinition, showcasing travel books in the form of manuscript codices, early printed books, illustrated journals, travel guides, photobooks, linocut prints, anthologies, and artists' books.[1] The journeys of the books in this section follow women in movement from present-day Mexico to Suriname, Chile, Brazil, Uruguay, Colombia, Venezuela, and the United States, showing how their travels as warriors, writers, naturalists, journalists, runners, collectors, and migrants shaped books and history in Latin America.

Alfonso Caso (1896–1970).
***Interpretación del Códice Selden 3135 (A.2)* [Codex Añute].**
Mexico: Sociedad Mexicana de Antropología, 1964.

The original Codex Añute (Selden) is a screenfold pictographic manuscript painted on deerskin and containing over five centuries of genealogical history of the Añute dynasty from their ancestral origins until the early colonial period in the sixteenth century. This codex was painted over an earlier manuscript around 1560; the product is a palimpsest which follows the conventions of Ñuu Dzaui (Mixtec) codices produced prior to the Conquest.[2] Travel and movement are represented in Ñuu Dzaui codices by the presence of roads, figures in movement, and footprints drawn on the page to indicate continuity and connections between ideas and things.[3]

In the story of one of the most influential figures of Ñuu Dzaui history—the warrior princess Lady Six Monkey (1073–1101)—travel narratives are set against a backdrop of conflict between ruling families in the Mixteca Alta region in present-day Oaxaca. In this version of the story, Lady Six Monkey travels to an underground cave seeking council from the patron of the Sanctuary of the Dead Ancestors in preparation for her wedding. She then visits a nearby town to meet her groom, Lord Eleven Wind, before a dramatic event interrupts this route and directs her towards warfare. The journey of Lady Six Monkey represents a crucial moment in Ñuu Dzaui dynastic history. Her legacy as a ruler and warrior survived in oral history and circulated in other codices and colonial manuscripts containing many stories of Dzavui (Mixtec) women in central roles in society, holding power and knowledge, and responsible for lasting contributions to Mesoamerican history, past and present.[4]

Sor Juana Inés de la Cruz (1651–1695).
***Fama, y Obras posthumas del fénix de México, dezima musa, poetisa americana*. Madrid: Ángel Pasqual Rubio, 1725.**

The remarkable journey of Sor Juana Inés de la Cruz begins in the family library in San Miguel Nepantla, where she spent countless hours as a child immersed in books and dreams of moving to university in nearby Mexico City. Juana Inés read fluently at the age of three, a rare case in a society that excluded girls from education.[5] She was an autodidact by eight, when she moved to Mexico City. There she began Latin lessons and educated herself in the Latin and Greek classics, poetry, philosophy, theology, and science.[6] The young Juana Inés displayed her extraordinary talents and erudition in the intellectual circles of New Spain, earning fame and the patronage of the Viceroys. At twenty-six, Juana Inés decided to join the San Jerónimo Convent as a cloistered nun, leading a life of study until she died of the plague in 1695. In her famous polemic letter of 1691, *Respuesta a Sor Filotea*, Sor Juana admits this was the best choice to avoid marriage and other distractions to her studies in the 'peaceful silence of my books'.[7]

Sor Juana assembled a monumental library of four thousand books through an international network of sources. Inside this unique library for a nun, she resisted the pressures of religious authorities and wrote a large corpus of religious and secular works, some of which made their way into printing presses from Mexico City to Barcelona, Seville, Zaragoza, Valencia, Lisbon, and Madrid.[8] The earliest entry in her journey in print is the publication of a sonnet in 1676, the latest entry is the printing of the fifth edition of the third volume of her collected works, *Fama y obras posthumas*, published in 1725. This woodcut portrait appears in this

edition, showing Sor Juana at the age of forty-one, around the time the ecclesiastical authorities forced her to sell her outstanding collection, built over decades, and abandon her studies altogether.[9] The great pain of losing her library is recounted in one of the introductory texts to this edition, together with numerous celebrations of the life and works of one of the greatest intellects of colonial Latin America.

FAMA, Y OBRAS
POSTHUMAS
DEL FENIX DE MEXICO,
DEZIMA MUSA, POETISA AMERICANA,
SOR JUANA INES
DE LA CRUZ,
MONJA PROFESSA EN EL
Monasterio del Señor San Geronimo de la Ciudad de Mexico.

Pliegos 47.

Con Licencia: En Madrid. En la Imprenta de Angel Pasqual Rubio. Año de 1725.

Maria Sibylla Merian (1647–1717). *Over de voortteeling en wonderbaerlyke veranderingen der Surinaamsche insecten*. Amsterdam: Jean Frederic Bernard, 1730.

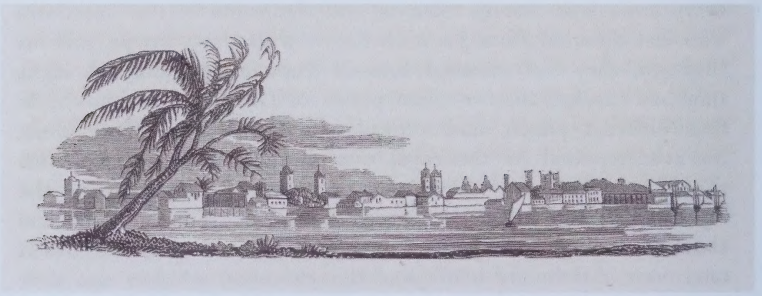
On 18 June 1701, the German-born naturalist Maria Sibylla Merian and her daughter, Dorothea Maria Graff (1678–1743), sailed back to Europe following a two-year residence in Suriname at a time of Dutch colonial expansion in the region. Merian was returning to Amsterdam with natural history specimens, rolls of paintings on vellum, and a vision to disseminate her most recent entomological and botanical investigations—together with her observations on African and Indigenous knowledge of the natural world under colonial rule in Suriname.[10] Merian sent letters and exotic insect specimens to fellow naturalists with news of her project, and subscription notices in scientific journals announced the publication of her work. 'That curious person Madam Maria Sybilla Merian,' reads an advertisement issued in the *Philosophical Transactions* in 1702, 'being lately returned from Surinam in the West Indies, doth now propose to publish a Curious History of all those insects, and their transmutations.'[11]

The first edition of *Metamorphosis insectorum Surinamensium* was published in Amsterdam in 1705 as an imposing folio volume illustrated with sixty hand-coloured copperplate engravings. Born into a family of engravers, Merian's artistic legacy equals her accomplishments as a naturalist. She introduced an 'ecological vision' in her depictions of insects and their symbiotic relationship to food plants, which she observed 'from life' during an unprecedented scientific expedition by an European woman in the Americas.[12] 'The caterpillar which sits on this pineapple,' remarks Merian, 'I found it in the grass beside the pineapples in 1700 at the beginning of May', before noting that 'on 10 May it changed

into a chrysalis from which on 18 May changed into a beautiful butterfly'.[13] This engraving and description of a pineapple (*Ananas comosus*) appeared in the 1730 Dutch edition of Merian's greatest illustrated book and influential contribution to the scientific knowledge of the insects and plants of Suriname.

Maria Graham (1785–1842). *Journal of a Voyage to Brazil, and Residence There, During Part of the Years 1821, 1822, 1823*. London: Printed for Longman, Hurst, Rees, Orme, Brown, and Green, and John Murray, 1824.

On 21 September 1821, Maria Graham arrived in Pernambuco on her way to Valparaíso as an experienced travel writer, having published in London her *Journals of a Residence in India* (1812), *Letters on India* (1814), and *Three Months passed in the Mountains East of Rome* (1820). The Scottish author travelled to parts of Brazil and Chile before sailing back to England in 1825. In her published journals, Graham recounts her daily activities, interspersed with stories of major political events in the emerging nations. In Chile, Graham continues her journey after the sudden death of her husband on their arrival to the country; she recounts nearby trips, describes meetings with important political figures of the time, and even documents a major earthquake in Valparaíso at the end of 1822. In her visits to the new Empire of Brazil, Graham writes about a brief (and controversial) engagement as a governess in the Imperial Palace, then narrates her travels between Rio de Janeiro and Bahia, with observations of daily activities and visits to family homes and cultural sites like libraries, museums, and botanical gardens.[14]

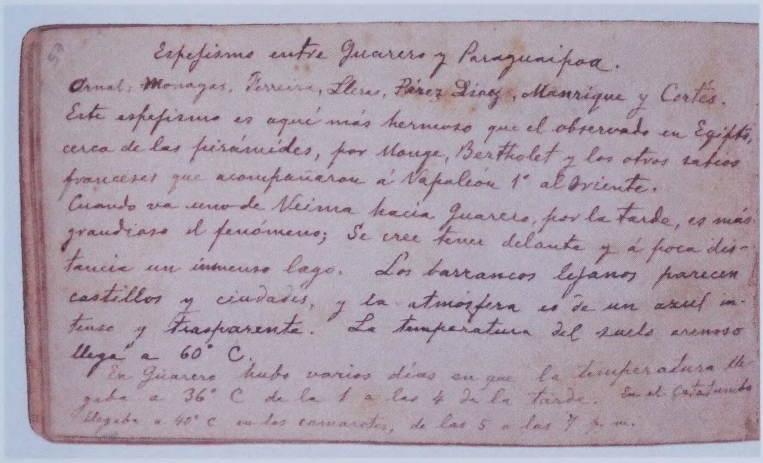


The prominent publisher and friend, John Murray (1778–1843), published Graham's *Journal of a Voyage to Brazil* and *Journal of a Residence in Chile* in 1824. Both publications joined an emerging print culture of illustrated accounts by all sorts of European travellers, particularly British, in Brazil and other South American nations in the early nineteenth century. Graham and fellow travellers brought back home in their journals an imperial vision of the peoples, cultures, and landscapes they encountered along the way, often paying close attention to opportunities to encourage British trade and ideals in their published accounts on South America.[15] Her personal and engaging prose inspired generations of women travellers and writers in Britian, contributing to the popularization of illustrated travel books in the nineteenth century. Today, the South American journals of Marian Graham serve as important (and scarce) records of everyday life and personal stories during key moments in the history of Brazil and Chile.[16]

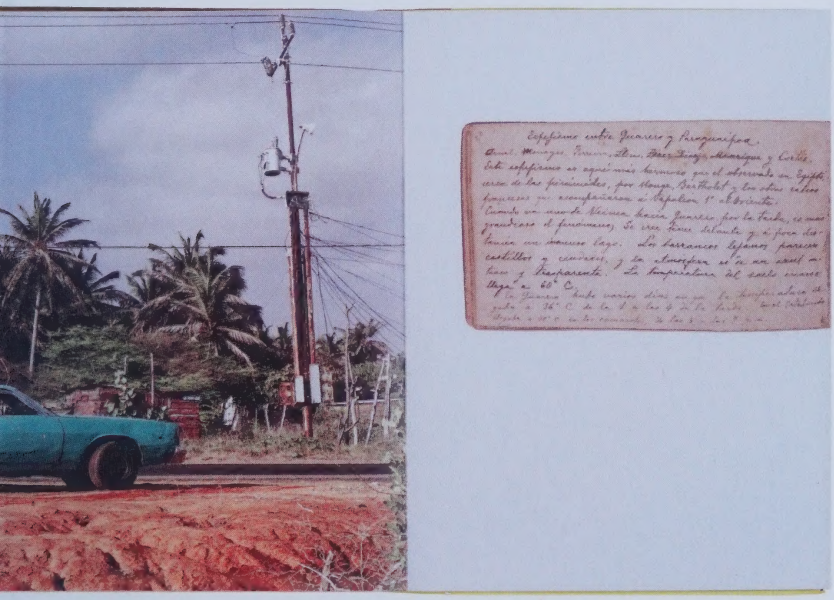
Alicia Caldera. *2219: Un viaje, una mirada sobre la migración venezolana en Colombia*. Montevideo: CdF Ediciones, 2018.

According to the United Nations Refugee Agency, almost eight million refugees and migrants from Venezuela have escaped the harsh realities of decades of political unrest, violence, corruption, and lack of essential needs such as food, water, electricity, and health care.[20] In 2019, women and girls accounted for half of the migrants and refugees leaving for other Latin American nations, including Colombia, Peru, and Chile.[21] Alicia Caldera moved from Venezuela to Colombia in 2007, where she has witnessed the effects of the ongoing crisis and documented the experiences of migrants in her photography. In this outstanding photobook —selected in 2017 for publication by the initiative *Fotolibro latinoamericano*—Caldera documents migration journeys between Venezuela and Colombia with photographs taken in border regions and urban centres from

2011 to 2018. Divided over three pamphlets with foldouts and flaps, the photographs take readers through a 'physical and emotional journey', showing 'fracture landscapes' in rural and urban settings, migrant portraits in private spaces, and a visual collage of memories of experiences between Venezuela and Colombia.



Espejismo entre Guarero y Paraguaipoa.
Arnal, Monagas, Ferreira, Lleras, Pérez Diaz, Manrique y Cortés.
Este espejismo es aquí más hermoso que el observado en Egipto, cerca de las pirámides, por Monge, Berthelet y los otros sabios franceses que acompañaron á Napoleón 1° al Oriente.
Cuando va uno de Neima hacia Guarero, por la tarde, es más grandioso el fenómeno; Se cree tener delante y á poca distancia un inmenso lago. Los barrancos lejanos parecen castillos y ciudades, y la atmósfera es de un azul intenso y trasparente. La temperatura del suelo arenoso llega a 60° C.
En Guarero hubo varios días en que la temperatura llegaba a 36° C de la 1 a las 4 de la tarde. En el Catatumbo llegaba a 40° C en los camarotes, de las 5 a las 7 p. m.



Valentina Quintero (1954–). *La guía de Valentina Quintero.* Caracas: Trashumante, 2009.

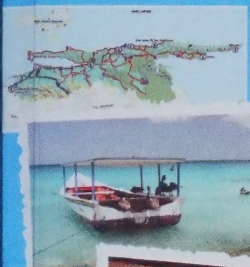
Valentina Quintero is a journalist, travel writer, and long-time advocate for sustainable tourism in Venezuela. She grew up travelling across Venezuela with her family, even making an excursion to the Canaima National Park by the age of ten.[17] Her journey as a travel writer for national newspapers began in 1986 with the column 'Manual de ociosidades', which was published in the weekly supplement of *El Nacional* until 2008. The popularity of the column led to new audiences in her radio programs in the early 1990s, before she turned to television as the producer and presenter of the popular show *Bitácora* between 1994 and 2008. On Sunday mornings, Valentina Quintero invited television viewers to her travels throughout Venezuela, sharing touristic information with enthusiasm and humour between interviews and visits to natural locations.

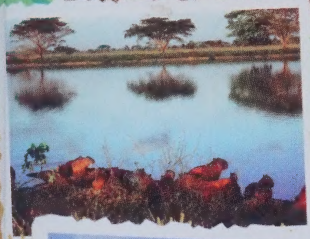
The first edition of *La guía de Valentina Quintero* sold out in three months in 1996.[18] Two years and twenty travel notebooks later, she published a second edition of the guide, with updated travel information organized by region.[19] Subsequent updated editions appeared regularly in print until 2016, always with new information and notes on the realities of inflation and economic decline affecting tourism in the country. The guide is now available online along with new programs produced for streaming platforms and social media channels. Valentina Quintero remains 'rooted in Venezuela' as a form of resistance, committed now more than ever to her life-long desire of inspiring Venezuelans to imagine in their travels a better future for Venezuela at the end of the current crisis.

2008-2009

VENEZUELA

LA GUIA VALENTINA QUINTERO



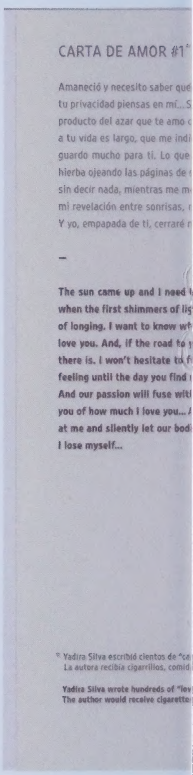


tu libro de carretera

Yadira Silva (1965–). *It Suddenly Occurred to Me = Se me ocurrió de repente*. Caracas: Carlos Beltrán, 2022.

Yadira Silva is a writer and activist currently living in exile in Argentina after brief stays in Mexico, Uruguay, and Colombia. At the peak of the migrant crisis in 2018, Yadira Silva left behind in Venezuela a life of violence, injustice, loss, and the risk of political persecution. She experienced years of poverty and neglect as a child, grew up learning how to survive in the streets of Caracas, and spent almost a decade in various prisons under deplorable conditions, away from her children and family. Yadira Silva found refuge writing in her notebooks during this difficult period. Once free, she carried her notebooks on her travels and shared her stories across the country, advocating for education and justice for ex-convicts in Venezuela.

'I've been thinking that if I wrote down everything in my almost twenty-six years of experience,' Yadira Silva wrote from prison in 1991, 'it could be published and read at some point by those who enjoy modest books.'[22] Thirty years later, this letter introduces her first publication, *It Suddenly Occurred to Me*, an impressive photobook designed by Faride Mereb, with


CARTA DE AMOR #1*

Amaneció y necesito saber que
tu privacidad piensas en mí... S
producto del azar que te amo c
a tu vida es largo, que me indi
guardo mucho para ti. Lo que
hierba ojeando las páginas de
sin decir nada, mientras me m
mi revelación entre sonrisas,
Y yo, empapada de ti, cerraré

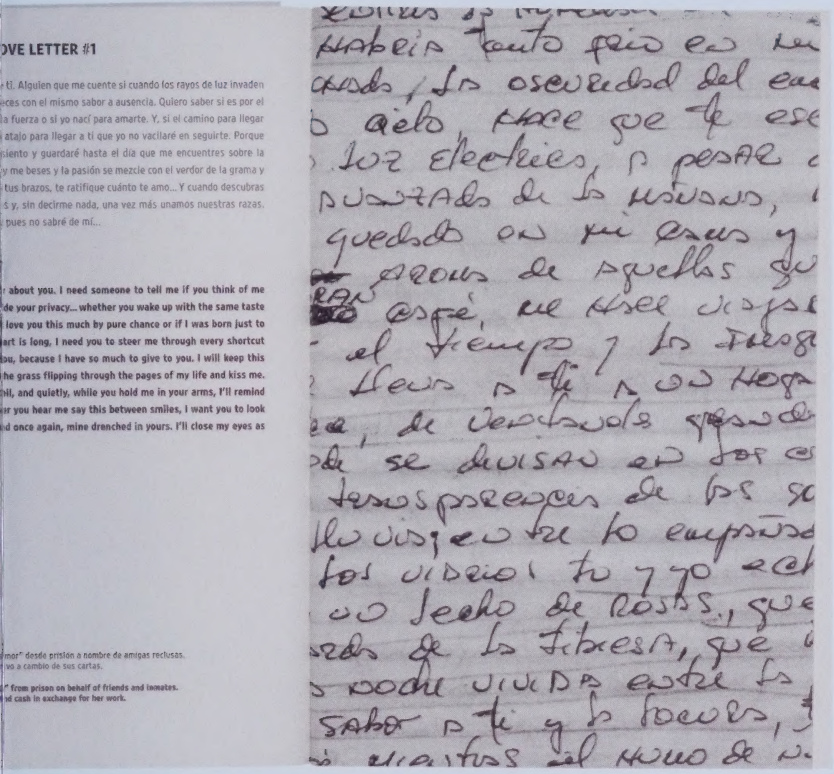
–

The sun came up and I need
when the first shimmers of lig
of longing. I want to know wh
love you. And, if the road to
there is. I won't hesitate to f
feeling until the day you find
And our passion will fuse with
you of how much I love you...
at me and silently let our bodi
I lose myself...

* Yadira Silva escribió cientos de "ca
La autora recibía cigarrillos, comid

Yadira Silva wrote hundreds of "lov
The author would receive cigaretto

autobiographical writings by Yadira Silva and photographs by Carlos P. Beltran. The book is a visual journey through Caracas narrated by Yadira's words moving across urban portraits and landscapes, family photographs, handwritten letters, texts, and other memories sparked by the emotional journey of one Venezuelan in search of home.



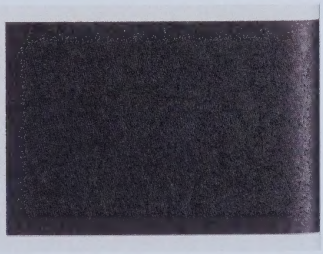
OVE LETTER #1

ti. Alguien que me cuente si cuando los rayos de luz invaden
eces con el mismo sabor a ausencia. Quiero saber si es por el
a fuerza o si yo nací para amarte. Y, si el camino para llegar
atajo para llegar a ti que yo no vacilaré en seguirte. Porque
siento y guardaré hasta el día que me encuentres sobre la
y me beses y la pasión se mezcle con el verdor de la grama y
tus brazos, te ratifique cuánto te amo... Y cuando descubras
s y, sin decirme nada, una vez más unamos nuestras razas.
pues no sabré de mí...

r about you. I need someone to tell me if you think of me
de your privacy... whether you wake up with the same taste
love you this much by pure chance or if I was born just to
art is long, I need you to steer me through every shortcut
ou, because I have so much to give to you. I will keep this
he grass flipping through the pages of my life and kiss me.
hil, and quietly, while you hold me in your arms, I'll remind
r you hear me say this between smiles, I want you to look
d once again, mine drenched in yours. I'll close my eyes as

mor" desde prisión a nombre de amigas reclusas.
vo a cambio de sus cartas.

" From prison on behalf of friends and inmates.
d cash in exchange for her work.



José Antonio Aguilar. 'Lorena Ramírez', in *Serie: Los nadies*. Oaxaca: Colectivo Subterráneos, 2022

In 2017, Lorena Ramírez became a global news story when she won two difficult mountain ultramarathons in Mexico wearing traditional sandals and clothing.[23] Since that moment, the Indigenous runner has won five ultramarathons, travelled throughout Mexico and to Europe for competitions, and inspired a documentary and a children's book, all bringing attention to the Rarámuri people, meaning 'foot runners' in their language, and the survival of their traditions.[24] In this large linocut print, Lorena Ramírez emerges running from the walls of Oaxaca as one of the eighteen pieces in the series *Los nadies* (or *Nobodies*) created by members of the Colectivo Subterráneos in 2022. From Indigenous women warriors to deities, farmers, artists, and workers, the images in the series illustrate counternarratives told by the 'nobodies' who were erased in colonial history and official national narratives.[25] Lorena Ramírez refuses to wear sports shoes and clothing to this day, celebrating instead her identity as a Rarámuri woman and rejoicing in representing the landscapes and traditions of her people.

2356

Andrea Reed-Leal (editor). *Habitar la biblioteca = Inhabiting the Library*. Mexico: Máquina de Aplausos, 2023.

Inhabiting the Library is an anthology of textual and visual reflections on the role of personal libraries and archives created by fourteen women from Chile, Mexico, and the United States. The pieces rest in single folders, all housed together inside a portfolio with an opening that exposes its content with labels like 'map', 'closeness', 'forest', 'intention', and 'memory'. The portfolio preserves an 'exquisite corpse' of ideas and memories expressed as 'affective relationships' between artists, curators, librarians, publishers, researchers, and writers and their personal libraries and archives.[26]

Some pieces explore these emotional relationships with objects as 'traces of a voyage' and 'inner journeys' and 'maps of memories'.[27] Clara Bolívar, for example, lists an edition of travel letters found in her 'biblioteca de polvo' or 'library of dust'. Javiera Barrientos shares some reflections on being away from her first collection in Chile, along with notes on the continental journeys of the library of renowned poet and educator Gabriela Mistral (1889–1957). Erandi Adame defines books as 'amulets' or companions by recalling childhood memories of listening to her parents read and edit texts while travelling the roads of Mexico. In the piece by Fernanda Escalera Zambrano, the library functions as a map and the location of each book indicates a 'coordinate' of places, memories, or experiences in the journey between Puebla and New York, helping her find herself in the process of (re)building her libraries.

HABITAR

LA

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Cinthya Santos-Briones. *El herbolario migrante*. New York, 2019–2023.

Herbals have a long tradition as books produced by the circulation of knowledge on the medicinal use and description of plants, either by means of extraction or collaboration. The earliest herbal published in the Americas —*Quatro libros de la naturaleza*, Mexico, 1615— is a collection of medical knowledge on plants from Central Mexico, taken from the practices of Nahua healers by a Spanish physician involved in the business of natural history. *El herbolario migrante* (or *Migrant Herbalism*) is a community artists' book created four centuries later by visual artist, educator, and cultural organizer Cinthya Santos-Briones, in collaboration with migrant women from Latin America to the United States.[28] The experience of forced migration is often associated with the loss of social and cultural identities, and the erasure of inter-generational knowledge away from home.[29] *El herbolario migrante* preserves a collection of stories and poems on the healing qualities and descriptions of plants in the format of a screenfold book, written and illustrated on fabric and crochet by migrant women participating in workshops led by the artist in New York City between 2019 and 2023.

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WOMEN ON THE MOVE:
AN EXHIBITION OF TRAVEL BOOKS

Ksenya Kiebuzinski
Elizabeth Ridolfo
David Fernández